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## NOTES

ILLUSTRATORS' EXHIBITION

The following interesting account was given in the April issue of *Academy Notes* published by the Buffalo Fine Arts Academy, of the exhibition of original work by American Illustrators assembled last fall by the Society of Illustrators and sent out on an extended circuit by the American Federation of Arts:

"This exhibition comprised about 175 works by the various members of the American Society of Illustrators—an interesting and extremely varied showing of canvases and drawings by those artists of to-day whose magazine and book illustrations have become a part of household art. The works in color were contained in the largest of four galleries assigned to the collection, and here one found examples by such recognized masters as Alexander, Mora, Loeb, Parrish and Ivanowski. Nor were the lesser known men at all neglected, for on the screen in this gallery Mr. Alexander's striking head of Walt Whitman (which might almost be a sketch for the famous portrait of the 'good grey poet' in the Metropolitan) was hung with three other drawings, which also attracted their full share of attention—Jules Guerin's restful and attractive 'Italian Fountain,' an interesting portrait by Raymond Crosby, and a larger and somewhat depressing canvas, by Harry Townsend, entitled 'Resignation,' which depicts two old men sitting thoughtfully on a tombstone, shading their eyes with their hands almost as if looking into the future. On a side wall one's attention was immediately attracted to a group of eight drawings by Franklin Booth, mostly landscapes of a peculiarly restful and serene quality, little sketches of a New England valley nestling tranquilly down into itself, which appeal strongly to the mind and emotions as well as to the eye. Space is lacking for the mention of all that deserves mention, but one must not forget, at least, to notice the series of seven drawings by the late Louis Loeb called 'Italian Fantasies,' the charming study

'Sleeping Beauty,' by that master of child-expression, Jessie Willcox Smith, two rugged landscapes of Cornwall, by F. Walter Taylor, and another pair of drawings representing phases of the Chartres cathedral and the chapel at Palermo, by the author-artist Ernest Peixotto.

"Many were the other well-known names represented here which one constantly sees signed to magazine work that has helped so much in placing, in appearance at least, our periodicals ahead of any issued to-day in England or France. Such household favorites as Frost, Flagg, Gibson, Kimball, Aylward, Yohn, were all, and many others, too, represented here by work worthy of careful study."

Before going to the Albright Gallery this collection was shown in the Museum of the Rhode Island School of Design at Providence, R. I., the Worcester Art Museum, and the Syracuse Art Museum; from Buffalo it went to Minneapolis, Indianapolis, and Louisville. It has still to be shown in Toledo and Boston before completing its circuit.

## MOVING PICTURE SHOWS

The idea of utilizing moving picture shows for educational purposes is not new, but has only lately been applied to subjects pertaining to art. In Spokane this winter the experiment of utilizing popular interest to this end was tried with success, and now news comes from Atlanta that a similar project is on foot there. Under the auspices of a Woman's Club the lecture on American Painting sent out by the American Federation of Arts was given in Spokane, and such was the charm of the illustrations that a desire was awakened to give the subject wider publicity. An enterprising proprietor of a moving picture show was approached who after seeing the slides agreed not only to run them as a special attraction on the same night for two successive weeks, but to himself have slides made giving comments upon each picture—extracts from the lecture—and one saying where the slides came from and why they were sent out. The